

(Continued from page 1)

In July, 1956, the first annual outdoor meeting was held at Philipse Castle. Tours of the historic buildings combined with on the spot photographic demonstrations and a group picnic made for a fondly recalled triple-decker day. The weatherman was in one of his rare smiling moods which really made it an MSC outing to be remembered.

The Fall of 1956 saw a Volunteer Service Photographers Committee organized. From the committee's beginnings, the fine work it has done among the hospitalized veterans and civilians in the Metropolitan area has made many new friends for stereo and made life brighter for many a shut-in.

In February, 1957, MSC moved to new quarters at Schrafft's Restaurant on 57th Street. Among the many fine programs presented at this meeting place was Harold Lloyd's spectacular slide show which brought out one of the largest groups in the history of MSC.

The busy Winter and Spring of 1957 sped along and the date for the second annual outdoor meeting quickly arrived. And with it came the rains. However, the congenial company and interesting tours of the Philipse Castle buildings combined to make one of the best indoor-outdoor meetings those present could recall.

In March, 1958, an overflow audience attended the novel Mexican travelogue presented at our new home, The Carnegie Endowment for International Peace. The club held its first meeting in these beautiful quarters in February, 1958.

A long-standing dream was finally realized in June, 1958 when the First New York International Stereo Salon was judged. The Judges' Banquet was a highlight of a busy and exciting week climaxed by the public showings of the Salon.

The 1958 outdoor meeting was conducted at the 110 year old winery of the Brotherhood Corporation. The combination of a guided tour, numerous picture opportunities plus most generous samplings of the winery's wares made this a really unusual meeting. The following month a competition was held to decide on the best slides taken at the winery. The prizes were wines donated by our July hosts. That competition will go down in the history of MSC as the hardest to focus.

This brings us up to the present and our December, 1958 meeting. Let's all turn out for our birthday celebration and help make some new MSC history as we begin our fourth year in the third dimension.

(Continued from page 4)

proficiency may be limited. (See the Honorary Membership and the Associateship, category II.)...

"THE HONORARY FELLOWSHIP is the highest Honor awarded by the Society. It is awarded only for unique or outstanding contributions of major importance to photography. The unanimous approval of the Honors Committee and the unanimous approval of the Board is required and the number of living Honorary Fellows is limited to 25..."

"THE HONORARY MEMBERSHIP is awarded for outstanding service to photography, particularly through organizational or similar work. Proficiency in the use of the photographic medium is not a requirement..."

"THE FELLOWSHIP is awarded for outstanding contributions to the advancement of photography involving a high degree of proficiency and achievement combined with such elements of service as the dissemination of acquired knowledge by lecturing, judging, instruction, publishing of articles, papers, etc. Personal achievement alone does not qualify a candidate for this Honor..."

"THE ASSOCIATESHIP is awarded for material contributions to the advancement of photography, whether resulting primarily from proficiency and achievement or service alone. As in the case of the Fellowship, achievement must be combined with elements of service..."

We'll have more about HONORS in the January issue.

M E R R Y
C H R I S T M A S
T O
A L L



Published monthly by the METROPOLITAN STEREO CLUB, Box 1961, Grand Central Station, New York 17, N.Y.

DECEMBER
1958VOL. III
NO. 123 YEARS
IN 3-D

By ADELAIDE GALICIAN

The years fly by and suddenly almost as fast as a shutter clicks, the Metropolitan Stereo Club is celebrating its third anniversary.

Three years ago at the Boston Convention of the Photographic Society of America, a group of New York stereographers met to discuss the need for a second stereo club in the world's largest city. Thus, the Metropolitan Stereo Club came into being.

Sparked by the efforts of Jean and Bart Brooks whose enthusiasm and hard work did so much to launch the new venture, a drive to secure 100 charter members was begun in November, 1955. With the aid of excellent coverage in the metropolitan newspapers and due to the evident desire of New York stereo fans to show their slides and discuss their problems and ideas with others of the same mind, the goal of 100 charter members was reached by December, 1955.

The first meetings were held at the Architectural League. Right from the Club's beginning, the programs were slanted toward the special problems and interests of the stereographer. These programs then, as now, featured technical discussions, how-to lectures and opportunities for individuals to show their slides to the membership.

Bi-monthly competitions were organized in December, 1955 and promptly became one of the most popular features of club programs. In conjunction with the competitions a "School for Judges" was established, its purpose being to train MSC members to become competent stereo judges.

The following Spring was a busy one. Workshop groups were formed and a Field Trip Committee organized. From the beginning of MSC's history to the present, the weather has not cooperated with the field trip group. Rain, rain and more rain seems to be the order of the day when a field trip is in the offing. In spite of an uncooperative weatherman, the field trippers always manage to find fun, food and fellowship. And they get some good slides, too!

In the Spring of 1956, an Associate Member plan was adopted, making MSC a nation-wide organization. The Associate Members, who live at points too distant to allow attendance at Club meetings, nevertheless participate in our doings through their articles and letters in the News, their entries in our slide competitions and their occasional, but most welcome, visits to our meetings.

Also during the Spring of 1956, the Emde Sequence Awards, with which MSC has been closely associated since their inception, were announced. An MSC member has always served as Chairman of the Awards and the Committee is drawn from among MSC's ranks. MSC members have been among the top winners and the Club is justly proud of their achievements.

SEASON'S GREETINGS

(Continued on page 8)

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The Metropolitan Stereo Club News is published in the interests of stereo information and education; for the benefit of MSC members and their friends in stereo throughout the country.

Permission is hereby granted to those who wish to make use of any of the information contained herein, providing that credit is given to the MSC News and the title and author of the article are mentioned.

Contributions are encouraged and we hope that this exchange of ideas will help to stimulate the interest of stereo enthusiasts everywhere. TYPED contributions should be addressed to: Miss Phyllis Galician, Editor, 11 Schermerhorn Street, Brooklyn 1, New York. All copy accepted is subject to whatever adaptation and revision that may be necessary.

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MEMBER
1958



THE METROPOLITAN
CAMERA CLUB COUNCIL

November Meeting

The featured portion of the November program was Paul Darnell's informative and beautifully illustrated lecture on "Why I Find Close-up Stereography Interesting." Unfortunately, the regular and associate members' competitions ran longer than expected. This necessitated cutting quite a large portion of Paul's lecture, much to the regret of his audience.

Paul stated that he was interested in close-up work because of the wide scope for experimentation offered by this medium. He proceeded to prove with words and pictures just how much can be done by an experienced and imaginative photographer.

Paul's first group of slides were extreme close-ups of ferns which served to illustrate Paul's point that small objects could be magnified many times and still be presented in a realistic manner.

There followed a beautiful series of 2-D shots of paintings of the early Impressionist School which introduced a group of sunflower close-ups. The flowers were photographed against a red and white geometric background and most successfully conveyed the feeling of viewing a painting.

The last portion of the lecture portrayed the story-telling possibilities of close-up stereo. We followed the cycle of a tulip from the time it was planted in the Fall to its final moment of glory as a model for an award-winning stereo slide.

Although Paul had to do a quick cutting job on his talk, what we did see made us hope for a return engagement.

Guests of MSC

Our Guest Book page for November showed the following names: Mr. and Mrs. Louis Hay, Iris F. Eaton and Jacques Bolsey of New York City; Ed. L. Nichols of Staten Island; Mr. and Mrs. George Sherman of Port Washington, N.Y.; and Beatrice M. Krippner of Ingleside, Illinois.

DUES ARE DUE	
INDIVIDUAL	\$12.00
HUSBAND AND WIFE	18.00
ASSOCIATE	5.00

November Honors News about Youse

ERNEST NYDEN, one of MSC's most faithful field trippers, is an active member of three other camera clubs. How do you manage to keep the meeting nights straight, Ernie? He uses the Richard Verascope camera for his stereo work and an Exakta equipped with all the extras for his planar shots.

EUGENE WROBLEWSKI, MSC's new Competition Chairman, didn't officiate at the November competition because he was on his way to sunny Mexico for a two week vacation. Gene took the exciting way 'round—via Cuba.

WALTER FEINMAN was scheduled to present a flash demonstration at the Brooklyn Workshop meeting on November 7. About half an hour before the meeting was due to start he phoned and very calmly announced that his younger son, Lester, had just broken his arm while roller skating. However, that didn't stop the Feinmans. They took it right in stride and presented an excellent demonstration as promised. Lester attended the meeting, sporting his new sling. He was in considerable pain, but he bore it bravely.

DR. MERVIN C. CLEAVER was in Dallas, Texas, on November 14 to present a stereo slide showing of his special sequence about facial prosthesis. The slides show a step-by-step procedure for restoration of the face. Dr. Cleaver is one of the few experts in his field who uses stereo in training and demonstration.

FLORA WOOD came to the November meeting even though her ankle was in a cast. Recently, in hurrying to the telephone, she fell, and a broken ankle resulted. Best wishes for a speedy recovery, Flora.

We were happy to see EDNA HOLLY after her operation last month and to hear that she "feels better than in a year." Welcome back, Edna, we missed you!



Of course I'm pleased. But I don't understand how I'm going to see one square picture when I'm taking it through two round holes!

All about Associates

Alice Fryer writes from West Boxford, Mass. that she is confused as to which focusing method, hyper-focal or infinity, is better to use. Wish we had space to print all of her interesting letter which contains some wonderful advice from Clair England and Ruth Bauer.

Clair England advised Alice that "critical sharpness at infinity can only be achieved when the lenses are set at infinity, and they should be thus set when shooting any scene having distant parts in it."

Clair wrote, "Intricate details of near objects are more discernable because they have been recorded in larger detail than the details would have recorded, had the objects been farther away. With distant objects the detail is so very minute, only critical focusing will record this detail. It is far better to compromise with the near objects—slight softening of the focus is not nearly so objectionable with the larger recorded details of the near objects—compared with out-of-focus loss of minutely recorded distant parts of the scene."

Alice followed Clair's advice and reports that she achieved excellent results. However, upon seeing some of Ruth Bauer's beautiful and needle sharp slides, she decided to seek Ruth's opinion on her problem.

Ruth replied that she preferred the hyper-focal setting for travel slides. She first determines the exposure, then consults the hyper-focal scale on her camera. If she has an object in the foreground but wants to include infinity in the slide, Ruth uses the range finder to make sure the nearest object is not closer than ten feet. This is assuming that she is shooting at F8 at 1/50. If the light happens to be unsatisfactory, she exposes for a longer time, placing her camera on a tripod.

Alice would like to know what experience other MSC members and AMs have had and their opinions on this subject. Let us hear from you—we're sure others of our readers are interested in this question.

New Members

W. H. THOMAS
6821 Church Avenue
Pittsburgh 2, Pennsylvania

CLAIR ENGLAND
1884 San Antonio Avenue
Berkely 7, California

November Honors

Five Associates entered 20 slides in the first competition of the new AM series. The judges were Adelaide Galician, Louise Jacobson, Lisa Obert, Richard Jefferson and Fred Kroy.

FIRST AWARD

Edgar A. Hahn "Under Way"

SECOND AWARD

F. H. Gillingham "Sunset-Ft. Myers Basin"

THIRD AWARD

K. G. Oppenheimer "Julie"

HONORABLE MENTION

F. H. Gillingham "The Sun Goes Down"

K. G. Oppenheimer "Dance"

The Club appreciates the participation of these five AMs in this competition and enjoyed very much viewing their beautiful work.

DON'T FORGET—THE NEXT AM COMPETITION WILL BE JANUARY 9. SEND IN YOUR FOUR SLIDES.

News and Notes

MYRON HENDEE paid MSC a surprise visit at our November meeting. He explained that he had business in New York City and what better day to come than the Friday of our meeting! We were all delighted to see him and hope he and Mrs. H. will be able to attend our December party meeting and tree trip.

RUTH BAUER writes that she is up to her "eyeballs in work." We can well believe it! Ruth was president of the Cincinnati Stereo Club until October; she compiles the "Tops in Stereo" listings and then condenses that list for "Who's Who in Stereo." In addition to those duties, she is Chairman of the Committee of the Annual Cincinnati Stereo Salon.

When the award-winning slides were announced at our November AM competition, Paul Darnell who was conducting the proceedings called out to Marjorie Hon who was keeping score, "Who made Julie?" She hesitated a moment and replied, "Kent Oppenheimer, of course!"

Metropolitan Stereo Club

Carnegie Endowment for International Peace, U.N. Plaza—46th St. & 1st Ave

GALA HOLIDAY MEETING

DECEMBER 12TH

7:00 P. M. GET TOGETHER
Punch and Cookies

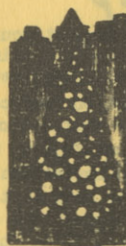


7:45 P. M. PRINCIPLES AND PRACTICES OF STEREO SLIDE MOUNTING
"What's wrong with this pitcher?"

8:45 P. M. BIRTHDAY — CHRISTMAS PARTY
Refreshments

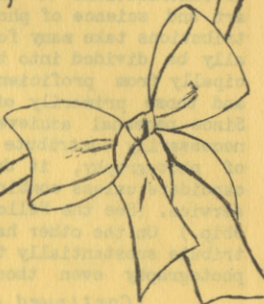


10:00 P. M. COMBINED
FIELD TRIP AND WORKSHOP
We're off to Rockefeller Center
to photograph the Christmas Tree.



(For details see page 4)

GUESTS WELCOME
Family, Friends and Fellow Photographers



What They Say

Edited By -- WALTER GOLDSMITH

What do the letters, APSA and FPSA, mean? We've seen these very often in Salon catalogues, following the names of exhibitors, judges, etc.

The PSA CONSTITUTION and BYLAWS of December, 1946 (as amended) has this to say about

HONORS

"For purposes of assuring proper recognition of outstanding talents in and contributions to all fields of photography, this Society may...create, establish, perpetuate, and confer Honors..."

"The Honors of this Society shall be; (a) Associateship; (b) Fellowship; (c) Honorary Membership; and (d) Honorary Fellowship. Such Honors, unless revoked, shall be permanent. Recipients of Honors may append to their names these indications of their status: Associates, APSA; Fellows, FPSA; Honorary Members, Hon. PSA; and Honorary Fellows, Hon. FPSA."

The APSA and FPSA are conferred upon members only. It is pointed out, however, that these are not *degrees of membership* as in the Royal Photographic Society, nor recognition of proficiency alone.

A STATEMENT OF POLICIES is issued from time to time based upon reports of the Honors Committee. Such statement sets forth PSA Honors Requirements. These "rules," if we may call them that, are constantly under revision in order to overcome inequities and also to maintain the high standards set for these awards. The latest instructions of the Committee should, therefore, be consulted. The following, however, is substantially in accord with present policy.

"PSA Honors are awarded in recognition of contributions to the advancement of the art and science of photography. Such contributions take many forms which may generally be divided into those resulting principally from proficiency and achievement and those primarily of a service nature. Since personal achievement alone does not necessarily contribute to the advancement of photography, it does not qualify the candidate unless combined with elements of service. (See the Fellowship and Associateship.) On the other hand, service may contribute substantially to the advancement of photography even though the candidate's

(Continued on Page 8)

November Field Trip

The usual group of faithful field trippers gathered at the statue of Henry Ward Beecher on November 15. After a stop for coffee, the group proceeded to the workrooms of Celia Staples, Inc. The building's unprepossessing exterior gave no hint of the wonderland which awaited us inside.

The front door opened into a showroom filled with a multitude of picture possibilities. We could hardly wait to get our cameras unpacked and to start shooting. Fat Santa Claus elbowed jolly elves for room on the shelves, fruit and flowers spilled from victorian tables and everywhere there was color.

The room where the completed pieces waited for shipment presented another treasure house of possibilities. We all promptly picked our favorite spot, unlimbered our tripods and went to work.

The workrooms offered still more colorful and interesting subjects ranging from just begun pieces to almost completed displays which needed only a finishing touch or two. The Staples' pet cat, a friendly little red-head, proved to be a cooperative model and a popular subject with all of us.

Our hosts were most cooperative and hospitable and before we knew it, three hours had sped by. As we left the building in search of lunch, our day was complete—it started to rain!

Tree Trip

Don't plan on getting home at your regular time after our December 12 meeting.

When all the refreshments have been consumed, we will start out on our combined Workshop-Field Trip. Our destination will be the giant tree at Rockefeller Center; our purpose to depict the impression of the New York holiday season as seen that night. Santa will see that cash prizes are awarded for the sequences of from three to five slides which best illustrate this theme. Further details on these cash awards will appear in the January, 1959 MSC News.

Be sure to dress warmly, the wind really swirls around the tree area, and if we have our usual luck, it will probably snow.

Ted Lambert suggests that your gadget bag should contain camera, tripod, cable release and indoor film. If you don't have a tripod, plan on coming anyway, you can hitch-hike on someone else's.

Titling Tips

By KENT G. OPPENHEIMER

By now you may have quite a number of stereo slides and perhaps have acquired a multiple viewer or even a projector. A few titles among your scenic or action shots, or even your table-tops, will make many of your showings more interesting. Why not take advantage of these winter months to catalogue and file the pictures taken during the summer and to make the title slides.

There are countless methods of making stereo titles. Let's begin with the possibilities of a vacation or a week-end trip.

When you have the chance, take a picture of any sign pertinent to your trip. It will help explain the location or action of the following slides. Road signs, historical markers, Chamber of Commerce signs, service club displays, billboards, neon signs, street corner signs, highway markers and many others tell the story.

Get a picture of yourself, your family, your friends, in front of the hotel or motel where you are staying, at the golf club, or the movies—any place that shows clearly by some sign where you have been. Lean against the old corral at the dude ranch, lounge around the pool at the summer resort, rest on your skis near the chairlift—always with that prominent sign in the background. Some of these markers or signs are quite elaborate and make good subjects in their own right.

Another method of making effective titles is to write them on a smooth surface. At the beach, use an umbrella or beachball as a prop and write the words in the sand. Your best girl writing the title will certainly add to its value. Outline your letters with pieces of driftwood, add colored rocks and seashells for a pleasing contrast and a variety of effects. If you have no beach near, use a child's sandbox—with the child, if he'll cooperate.

In winter, an unmarked snow surface makes an excellent background for letters, made either by stepping them off in the snow or using a skipole or stick to write them. Snowballs and snow letters are more work, but will look interesting. For snow titles, strong sidelight is essential. Skis, sleds, snow men or such will liven up the slide. For other types of lettering, use pine cones, firewood, pieces of coal, or any winter sport equipment.

Titles can be made with anything that will form letters and adds to the story—a piece of rope (at the dude ranch), chál-

dren's toys (when pictures of the kids are coming up), and many other objects. Back at home, use a blackboard and colored chalks, with perhaps a pretty "teacher" doing the writing and providing stereo in an otherwise flat picture. The brick, flagstone or concrete of your patio or driveway—even the sidewalk or a path in the park will furnish good backgrounds for your titles.

One warning: do not try to get too much depth in your picture when the main subject is closer than about seven feet. Keep the props close to the lettering and avoid too much distance between the background and the immediate foreground. Otherwise you will have problems, especially in projection. For close-up title work the use of a slide-bar is recommended.

Next month we will present further suggestions from Kent for making your stereo slide shows sparkle by the addition of title slides.

DUES ARE DUE

Slide of The Year

will be selected at the January meeting. Only slides which have received First, Second, Third or Honorable Mention awards during the regular competitions in 1958 are eligible. Start looking for your slides now—details in the January MSC News.

SPECIAL OFFER
KIMAC METAL BINDERS AND GLASS
\$2.75 FOR BOX OF 25
SUPPLY LIMITED

See Ben Silberstein at December Meeting

New Members

FRANK BAKER
4341 Wickham Avenue
Bronx 66, New York

FLORA A. WOOD (Mrs. Earl LeRoy Wood)
255 Ballantine Parkway
Newark 4, New Jersey